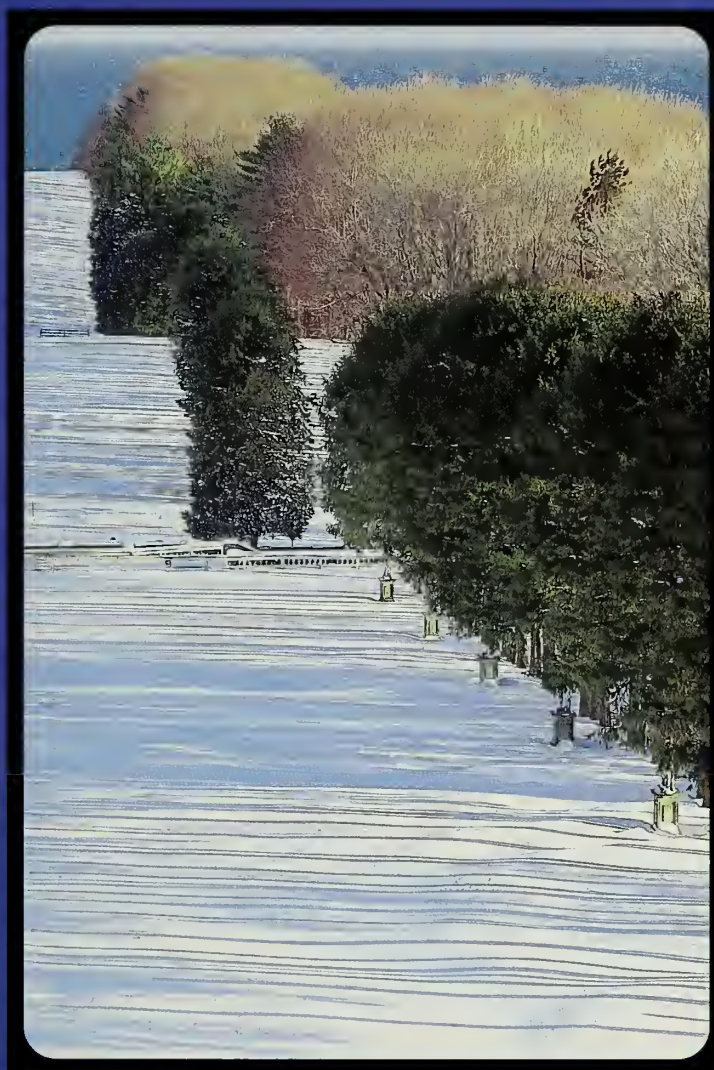


UNIVERSITY OF MASSACHUSETTS PRESS



NEW BOOKS FOR FALL & WINTER
2000-2001

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Other art credits are on page 33.

University of Massachusetts Press

fall/winter 2000-2001

UMass Press Online at www.umass.edu/umpress

Vietnam and Other American Fantasies

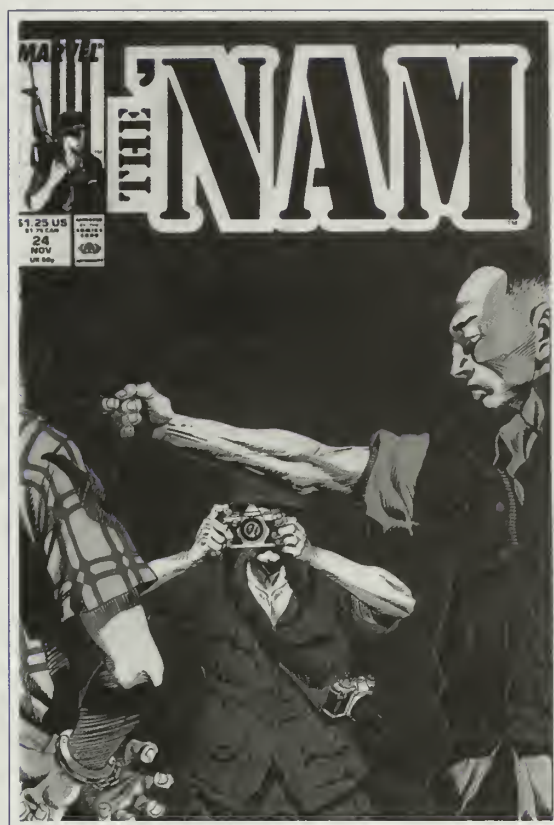
H. Bruce Franklin

A provocative reassessment of the Vietnam War and its cultural and political legacies

Written by one of the nation's most incisive cultural historians, this book offers a wide-ranging exploration of the causes, meaning, and continuing significance of the American war in Vietnam. It is a synthesis of H. Bruce Franklin's decades of engagement with that conflict—a fusion of critical analysis, meticulous scholarship, and moral insight that reveals crucial truths about the war while exposing the many fantasies about Vietnam that permeate American culture and politics.

Franklin presents the Vietnam War not as a “mistake,” a “quagmire,” or a “noble cause” but as a defining event in modern global history. He begins by examining some of the iconic images of the war, showing how their meaning has changed over time and placing them in the context of other American representations of warfare, from the heroic paintings of the Revolutionary era through Civil War photography to the “virtual” imagery of the Gulf War. Subsequent chapters explore the forgotten history of the antiwar movement all the way back to 1945; literature by Vietnam veterans; the crucial role of Vietnam in politics, the media, and the “culture wars” still raging in America; interactions between the war and America's technological imagination, including such manifestations as super-weapons, *Star Trek*, and other science fiction; and the genesis and persistent influence of the POW/MIA myth.

Throughout the book Franklin explores the complex interplay of culture, technology, politics, and power.



The result is an original and profound analysis of the continuing impact of the Vietnam War on American culture.

“Wonderfully written, deeply researched, and insightfully argued. . . . I am especially enthusiastic about the value of this book to college classes on the Vietnam War and modern U.S. culture. Here, in one place, teachers can present students with stimulating analyses of many crucial topics which heretofore could only be found, if at all, in separate books.”—Christian G. Appy, author of *Working-Class War: American Combat Soldiers in Vietnam*.

“For the past thirty-five years, the history of the Vietnam War has been reshaped by official history, mainstream news media, Hollywood, and various political commentators into an untroubled remembering or a deep forgetting, which comes to the same thing. . . . What marks this provocative and engaging book is H. Bruce Franklin's

steadfast resistance to a society that takes ‘plausible deniability’ as its first principle. . . . The range of subjects considered, Franklin's clear-headed analysis, and his impressive knowledge all make this an important contribution.”—Marilyn B. Young, author of *The Vietnam Wars, 1945-1990*

H. BRUCE FRANKLIN is the John Cotton Dana Professor of English and American Studies at Rutgers University in Newark. Among his books are *M.I.A. or Myth-making in America* and *War Stars: The Superweapon and the American Imagination*.

American Studies / Cultural Studies

256 pp., 11 illus.

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October 2000

A volume in the series *Culture, Politics, and the Cold War*

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or call 413-545-2219

Josh White

Society Blues

Elijah Wald

The first major biography of a legendary performer

A gifted and charismatic entertainer, Josh White (1914-1969) was one of the best-known folk-blues artists of his day. In the early 1960s, one survey ranked him as America's third most popular male folksinger, surpassed only by Pete Seeger and Bob Dylan. He appeared on national television, performed at numerous college concerts and club dates, and released several dozen albums—all featuring his distinctive guitar style, supple voice, and unique showmanship.

In this compelling biography, Elijah Wald traces White's journey from the "colored" side of Greenville, South Carolina, to the heights of Manhattan café society. He explores the complexities of White's music, his struggles with discrimination and stereotypes, his political involvements, and his sometimes raucous personal life.

White was always drawn to music and by the age of ten was leading blind blues and gospel singers around the South. By the 1930s he had become a blues recording star himself, and in the 1940s he was discovered by a white audience and regularly appeared in New York cabarets alongside such artists as Billie Holiday. He also became an outspoken proponent of civil rights and frequently appeared at rallies and benefits, singing songs against segregation. He was one of the few black figures to star on Broadway and appear in Hollywood films, the only black solo performer to have his own national tour, and a daring sex symbol with adoring fans on both sides of the color line.

In the 1950s, White won acclaim in Europe, then saw his achievements



collapse in the polarized political ferment of the McCarthy era. Attempting to strike a balance that would keep his career afloat, he instead succeeded in alienating both political camps. Although still a star in England, he became the forgotten man at home until his resurrection in the folk revival.

"This is an outstanding contribution to scholarship, presenting a fascinating, broad-based, complex understanding of a seminal musical figure. The scope and detailed information will appeal to a scholarly audience, while the style and subject matter—popular music and twentieth-century politics, society, and racial issues—will appeal to a larger public."—Ronald D. Cohen, Indiana University, Northwest

"Josh White's career made a major—and often overlooked or trivialized—contribution to the folk music revivals of the twentieth century. Elijah Wald's work addresses the serious lack of a full-length biography of this important figure."—Millie Rahn, folklorist

ELIJAH WALD writes on music for *The Boston Globe* and is coauthor of *Mississippi: River of Song*. He also performs regularly as a blues and folk singer and guitarist.

Music / Biography / Black Studies / American Studies

328 pp., 32 illus.

\$29.95t cloth, ISBN 1-55849-269-0

December 2000

American Popular Music

New Approaches to the
Twentieth Century

Edited by Rachel Rubin and
Jeffrey Melnick

A valuable primer on the major
currents of American music

Designed as a broad introductory survey, and written by experts in the field, this book examines the rise of American music over the past hundred years—the period in which that music came into its own and achieved unprecedented popularity. Beginning with a look at music as a business, eleven essays explore a variety of popular musical genres, including Tin Pan Alley, blues, jazz, country, gospel, rhythm and blues, rock and roll, folk, rap, and Mexican American corridos. Reading these essays, we come to see that the forms created by one group often appeal to, and are in turn influenced by, other groups—across lines of race, ethnicity, class, gender, region, and age.

The chapters speak to one another, arguing for the primacy of such concepts as minstrelsy, urbanization, hybridity, and crossover as the most powerful tools for understanding American popular music. Moving beyond outdated music-industry categories and misleading genre labels, while acknowledging the complexities of the market, the book recovers and reinforces the essential blackness of much popular music—even a presumably white form like country and western.

In addition to Rachel Rubin and Jeffrey Melnick, contributors include Reebee Garofalo, Geoffrey Jacques, Kip Lornell, Mark Anthony Neal, Millie Rahn, David Sanjek, James Smethurst, Elijah Wald, and Gail Hilson Woldu.



"*American Popular Music* is an important contribution. . . . There is no volume of this breadth currently available. It will be an invaluable research, reference, and teaching tool that I will use in my own courses and writing." — Farah Jasmine Griffin, University of Pennsylvania

"This is a fine, eclectic group of original essays. . . . The writing is good; the book is readable. This volume will be quite useful in courses on American popular music, American studies, and American history." — Barbara Tischler, author of *An American Music: The Search for an American Musical Identity*

RACHEL RUBIN is assistant professor of American studies at the University of Massachusetts Boston and author of *Jewish Gangsters of Modern Literature*.

JEFFREY MELNICK is assistant professor of American studies at Babson College and author of *A Right to Sing the Blues: African Americans, Jews, and American Popular Song*.

Music / American Studies / Ethnic Studies

280 pp.

\$50.00s library cloth edition, ISBN 1-55849-267-4

\$17.95t paper, ISBN 1-55849-268-2

February 2001

Sense of History

The Place of the Past in
American Life

David Glassberg

An insightful inquiry into the ways
Americans understand and use the
past

As Americans enter the new century, their interest in the past has never been greater. In record numbers they visit museums and historic sites, attend commemorative ceremonies and festivals, watch historically based films, and reconstruct family genealogies. The question is, Why? What are Americans looking for when they engage with the past? And how is it different from what scholars call "history"?

In this book, David Glassberg surveys the shifting boundaries between the personal, public, and professional uses of the past and explores their place in the broader cultural landscape. Each chapter investigates a specific encounter between Americans and their history: the building of a pacifist war memorial in a rural Massachusetts town; the politics behind the creation of a new historical festival in San Francisco; the letters Ken Burns received in response to his film series on the Civil War; the differing perceptions among black and white residents as to what makes an urban neighborhood historic; and the efforts to identify certain places in California as worthy of commemoration. Along the way, Glassberg reflects not only on how Americans understand and use the past, but on the role of professional historians in that enterprise.

Combining the latest research on American memory with insights gained from Glassberg's more than twenty years of personal experience in a variety of public history projects, *Sense of History*

offers stimulating reading for all who care about the future of history in America.

"David Glassberg has a very substantial scholarly reputation as one who has investigated and thoughtfully reflected on the meanings history has held for a broad range of people and communities in our society, over time. . . . This is a unique, engaging, and refreshing book, at once profound and modest—an important scholar's contribution to debates of considerable significance."—Michael H. Frisch, author of *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*

"Glassberg is an enormously well read guide to the literature on public history and historical consciousness, and this

volume brings together the fruits of his many years of reading and practice in the field."—Roy Rosenzweig, coauthor of *The Presence of the Past: Popular Uses of History in American Life*

DAVID GLASSBERG is professor of history at the University of Massachusetts Amherst and author of *American Historical Pageantry: The Uses of Tradition in the Early Twentieth Century*.

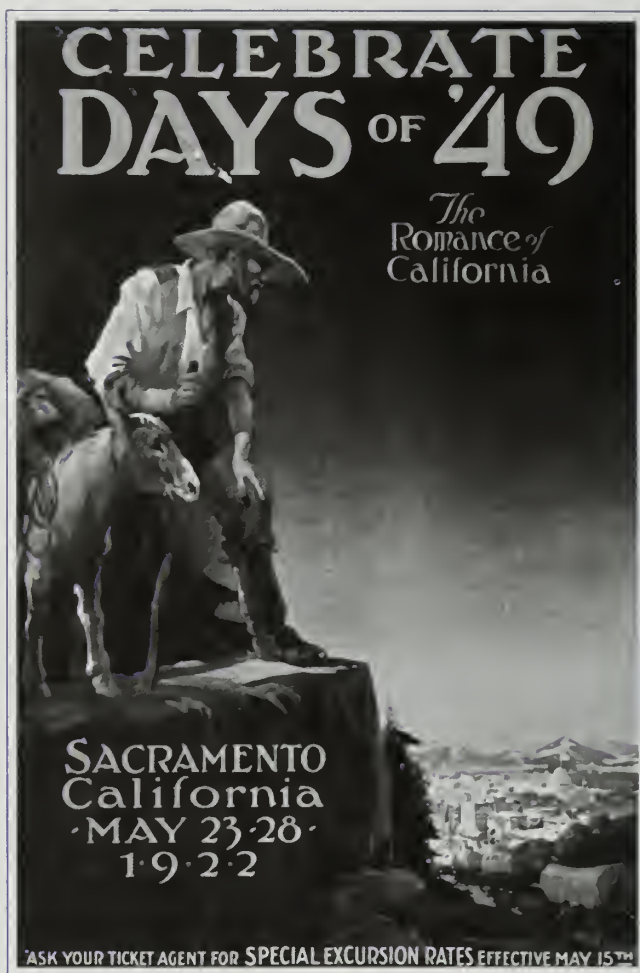
American History / American Studies

272 pp., 60 illus.

\$50.00s library cloth edition, ISBN 1-55849-280-1

\$18.95t paper, ISBN 1-55849-281-X

January 2001



Land of the Commonwealth

A Portrait of the Conserved
Landscapes of Massachusetts
Photography by Richard Cheek

Foreword by John Updike

Introduction by Robert E. Cook

Captivating color photographs of
the protected landscapes of
Massachusetts

When The Trustees of Reservations was founded in 1891 as America's first private, statewide conservancy, belief in the restorative powers of nature was a relatively new idea in America. Gradually, the colonial impulse to subjugate the wild was transformed into a humanistic reverence for the spiritual power of nature, and land was set aside for preservation. Thanks to the efforts of The Trustees of Reservations and many others, Massachusetts now has 1.1 million acres of land permanently protected from development—more than one-fifth of the state.

The custodians and promoters of this remarkable legacy of conservation include town and city governments, state and federal agencies, nonprofit organizations, private institutions, and generous landowners, all of whom have been influenced by the work of The Trustees of Reservations.

Land of the Commonwealth is the first photographic book devoted exclusively to the conserved landscapes of a single state. It is both a visual introduction to the diverse natural and cultural sites that have been protected and a tribute to the accomplishments of all those who have worked to safeguard Massachusetts's rich landscape heritage.

Organized geographically into five regional sections, the book uses spectacu-



lar color photographs by Richard Cheek to capture the scenic, historic, and ecological dimensions of the conserved landscapes of Massachusetts. Each chapter begins with a description of the region's defining characteristics, followed by images of exemplary natural, designed, working, historical, and literary landscapes. Some are popular and beloved, others little-known and waiting to be discovered.

"If Massachusetts, one of the longest-settled and most populous of the states, remains one of the most livable, one reason is the formation, over a century ago, of a group of citizens whose public spirit dedicated itself to the acquisition of 'bits of scenery' as 'country parks' for the growing and crowded masses of greater Boston."—John Updike, from the foreword

RICHARD CHEEK has devoted his career to recording the visual history of American architecture and landscape design through photography. He is the author of fourteen photographic books.

Photography / New England Studies /
Massachusetts / Nature

160 pp., 190 color illus., 9" x 11 1/2" format
\$40.00t cloth, ISBN 1-55849-265-8
October 2000

Distributed for The Trustees of Reservations

At Peril

Stories of Injustice

Thomas J. Cottle

Foreword by Sara Lawrence-Lightfoot

A noted sociologist explores the hazards of everyday life in contemporary American society

At its heart, this book is a collection of personal accounts that speak to a variety of social concerns, from youth crime and domestic violence to public education and health care. Told by children as well as adults, these stories offer illuminating if sometimes disturbing testimony about the circumstances of life in the contemporary United States. One story, for example, depicts the precarious world of a thirteen-year-old drug dealer. Another presents the searing narrative of a woman convicted of killing her abusive husband. Still another tells the painful saga of an "atomic" war veteran fighting the ravages of a disease induced and then denied by his own government.

If the stories gathered by Thomas J. Cottle seem removed from the experience of some Americans, his telling of them often blurs the line between the extraordinary and the ordinary. As he explains in his introduction, the rules and rituals, institutions and conventions that define our social life link us in a fragile web of interdependence, what Cottle calls "the ecology of peril." Viewed in this light, the lives we lead are all in some sense "at risk," ever vulnerable to the harsh vicissitudes of inequity and injustice.

Cottle organizes his narratives into four sections—on the perils of health, family, school, and society at large. He concludes with an afterword that addresses some of the methodological issues raised by his approach. A blend of subjective insight and objective assess-

ment, art and science, this book represents a vision of sociology as Cottle has practiced and refined it for more than thirty years. Alternately described as "story sociology" or "life study research," its aim is to recover the personal, human dimension so often overlooked in the scientific study of society.

"[Cottle] offers a compelling perspective for considering the issue of 'peril' in human experience. [His] conception is probing and thoughtful. It does not fall into—in fact, it resists—the typical social science preoccupation with pathology, with crisis, with deprivation, and focuses instead on the broader cultural, economic, developmental, social, and psychological threats that may imperil the healthy growth of *all* human beings in our society."—Sara Lawrence-Lightfoot, from the foreword



THOMAS J. COTTLE is professor of education at Boston University. A clinical psychologist as well as a sociologist, he is the author of more than twenty-five books.

Sociology / American Studies

328 pp.

\$29.95t cloth, ISBN 1-55849-278-X

December 2000

The Messiah Comes Tomorrow

Tales from the American Shtetl
Alan Lupo

Snapshots of the disappearing
world of ordinary Jews

In *The Messiah Comes Tomorrow*, veteran journalist Alan Lupo recounts the stories of working-class Jews, both those he grew up with in Boston and those he interviewed elsewhere over four decades. "For too long now," he writes, "the perception of Jews in America is that of an upper-middle-class people engaged mainly in 'the professions' and rarely doing the dirty work. Thanks to the clichés of modern literature and film, the Jew is seen as a kvetch, a whining, self-pitying, mother-resenting character. Lost, somehow, are the others—the working stiffs, the small-time business owners, the amateur scholars, the bookies and street sluggers. . . . Such characters, very few of them famous, are part of the rich American landscape."

In this selection of columns and profiles, Lupo vividly evokes the poetry, passion, and daily struggles of common men and women. We meet the aging burlesque comedian, the bookie who swore he would not rat on his Mob associates, the dealer in secondhand clothing, the aunt and uncle who would never move up to a better apartment. Lupo captures the humor as well as the pathos of people in transition from insularity to assimilation, delineating their lamentations and wisecracks, their fatalistic humor and street smarts. The book is both a portrait of and a tribute to a culture gradually disappearing from the American scene.

"Lupo's work has flashes of beauty and wonderful humor (I found myself laughing out loud a number of times),



but what most recommends it is his honesty. . . . His is precisely the type of voice that needs to be heard in the college classroom these days. *The Messiah Comes Tomorrow* is a monument to a very particular past, and a very impressive and finely carved one."—Roland Merullo, author of *Revere Beach Boulevard*

"There is no book that I know of that talks about the lives of ordinary Jews with the mixture of history, humor, and poignancy that Lupo brings. . . . He writes with sharpness and humor. . . . The pieces zip along, yet each makes a point and leaves the reader with a haunting image."—Jonathan Kaufman, author of *Broken Alliance: The Turbulent Times between Blacks and Jews in America*

ALAN LUPO is a columnist and reporter for *The Boston Globe*. He is coauthor of *Rites of Way: The Politics of Transportation in Boston and the U.S. City*, author of *Liberty's Chosen Home: The Politics of Violence in Boston*, and coauthor with his wife, Caryl Rivers, of *For Better, For Worse*.

Jewish Studies / Urban Studies / American Studies

128 pp.

\$19.95t cloth, ISBN 1-55849-283-6

November 2000

The Clouds in Memphis

Short Stories and Novellas

C. J. Hribal

Winner of the AWP Award for Short Fiction

A striking new collection by the author of *Matty's Heart*

The late Raymond Carver wrote of *Matty's Heart*, C. J. Hribal's first book, "our literature is healthier, and wiser, with the publication of this collection of short fiction." Commenting on the same volume, Anne Tyler wrote, "some of these pieces are real masterpieces." Now Hribal is back with a new collection that charts both the recesses of the human heart and the resiliency of the human spirit.

In three novellas and two short stories, Hribal traces the arcs of emotion and action that can follow on the heels of calamity. In the title novella, a divorced woman whose oldest son is hit and killed by a reckless driver struggles to come to terms both with her grief and with the wreckage of her life since her marriage ended. In "War Babies," the sister of a woman killed in what may or may not be an industrial accident tries to imagine the circumstances leading up to her sister's death, believing that in knowledge there could be solace. A different tack is taken by the central character in "Consent," a real estate developer who has to deal with a drowning that occurs in his newest subdivision: his reconstruction of the event carries him into dangerous moral territory.

But not all the territory here is dangerous. The novella "And That's the Name of That Tune" features a narrator who recalls his father's escapades in a bar when the son was his seven-year-old companion. Tender, compassionate,



bewildered—the son strives to understand the havoc his father inflicts on his family.

"Precisely written, unapologetically heartfelt stories. Hribal's compassion for these men, women, and children shines about them like an aura."—A. Manette Ansay, author of *Vinegar Hill*

"In the days after reading the stories, I found myself caught in a pause or a sigh or a reconsidering thought about a circumstance or character, and these afterthoughts are one of the first indicators of a work of substance. Besides this, the variety and range of authentic characters is truly impressive."—Larry Woiwode, author of *What I Think I Did*

C. J. HRIBAL is associate professor of English at Marquette University. His previous books include *Matty's Heart* (1984), *American Beauty* (1987), and *The Boundaries of Twilight: Czecho-Slovak Writing from the New World* (1991).

Fiction

216 pp.

\$25.95t cloth, ISBN 1-55849-266-6

November 2000

Darktown Strutters

A Novel

Wesley Brown

Afterword by W. T. Lhamon Jr.

A brilliant exploration of the complexities of race in nineteenth-century America

"Written in hot, jazzy language and filled with lively characters, this small book is dynamite." —*Library Journal*

"Anybody who thinks an historical novel about blackface minstrel days is 'merely' historical hasn't been paying attention to Jim Carrey's *The Mask*, TV's *In Living Color*, rapper Biz Markie, or much of the rest of U.S. popular culture today. . . . The legacy of blackface shines all around us, and we've still barely begun to tackle its wiles. This is why Wesley Brown's novel *Darktown Strutters*, an often profound meditation on performance, masking, identity, and equality in the American skin game, is so welcome and refreshing. Written in the surreal spirit of minstrelsy itself, peppered with wit and lancing dialogue, *Darktown Strutters* is a novel of ideas devoted to exploring the complex fate of black and white Americans caught, as ever, in a racial history they can neither surmount nor escape." —Eric Lott, *African American Review*

"Brown has created a vivid, disturbing work of the historical imagination." —*New York Times Book Review*

"*Darktown Strutters* cuts to the cruel center of American racialism. Wesley Brown's traveling minstrel show is where the symbolism of skin color establishes public meaning and private identity the way a funhouse mirror measures height and weight. Like Melville's *The Confidence Man*, this is a scary book, and mordantly

funny, too. We all look ridiculous in it and, sad to say, instantly recognizable."

—Russell Banks

WESLEY BROWN is author of the novel *Tragic Magic*, two plays, and coeditor of two multicultural anthologies. He teaches literature and creative writing at Rutgers University. W. T. LHAMON JR. is professor of English at Florida State University and author of *Raising Cain: Blackface Performance from Jim Crow to Hip Hop*.



Fiction / Black Studies / American Studies

240 pp.

\$16.95 paper, ISBN 1-55849-270-4

September 2000 (originally published 1994)

Hope & Glory

Essays on the Legacy of the 54th
Massachusetts Regiment

Edited by Martin H. Blatt, Thomas
J. Brown, and Donald Yacovone

Foreword by General Colin L. Powell

Examines the lasting influence of
the most famous black military unit
of the Civil War

The monument by Augustus Saint-Gaudens to Robert Gould Shaw and the 54th Massachusetts Regiment, located on Boston Common, stands at a symbolic crossroads of American history. A reminder of the nation's ongoing struggle over race, it captures the Civil War's higher purpose—the end of slavery—and memorializes those black soldiers and white officers who made common cause in the service of freedom. The monument and the saga of the 54th Massachusetts Regiment remain powerful touchstones, inspiring enduring meditations such as Robert Lowell's poem "For the Union Dead" and the popular film *Glory*.

This volume brings together the best new scholarship on the history of the 54th, the formation of collective memory and identity, and the ways Americans have responded to the story of the regiment and the Saint-Gaudens monument. Contributors use the historical record and popular remembrance of the 54th as a lens for examining race and community in the United States. The essays range in time from the mid-nineteenth century to the present and encompass history, literature, art, music, and popular culture.

In addition to the editors and General Colin Powell, who writes about the memory and example of the 54th in his own career, contributors include Stephen Belyea, David W. Blight, Thomas Cripps,



Kathryn Greenthal, James Oliver Horton, Edwin S. Redkey, Marilyn Richardson, Kirk Savage, James Smethurst, Cathy Stanton, Helen Vendler, Denise Von Glahn, and Joan Waugh.

"These fine essays cover a good deal of ground—art history, musicology, literary criticism, history—and reflect the splendid, spirited public conference celebrating the 100th anniversary of Saint-Gaudens's memorial to the Massachusetts 54th."—William S. McFeely, author of *Frederick Douglass*

"In its depth and breadth, *Hope and Glory* can be profitably read by students of the Civil War, race relations, art history, literary criticism, Victorian studies, and the history of memory."

—James Cullen, author of *The Civil War in Popular Culture: A Reusable Past*

MARTIN H. BLATT is chief of cultural resources and historian at the Boston National Historical Park. THOMAS J. BROWN is assistant professor of history at the University of South Carolina. DONALD YACOVONE is associate editor at the Massachusetts Historical Society.

American History / Military History / Black
Studies

368 pp., 30 illus.

\$34.95t cloth, ISBN 1-55849-277-1

December 2000

Published in association with the Massachusetts
Historical Society

The Fugitive's Gibraltar

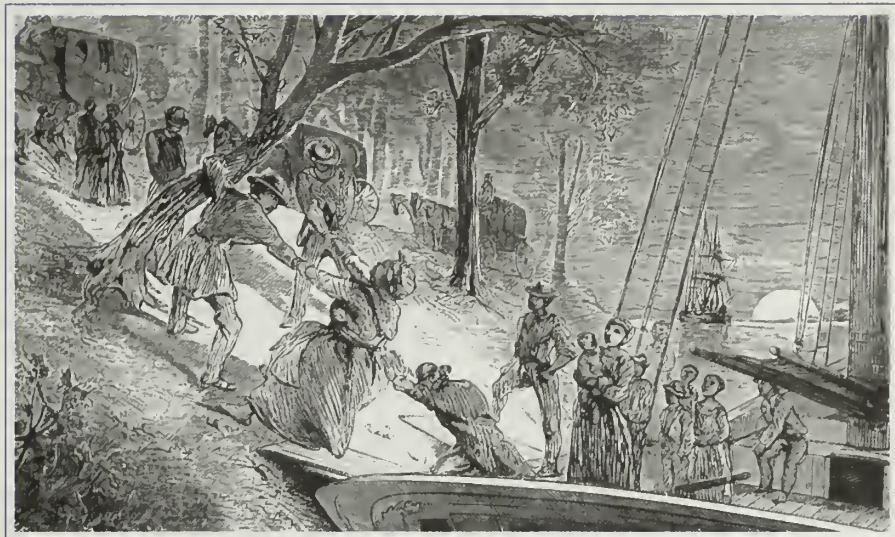
Escaping Slaves and Abolitionism
in New Bedford, Massachusetts

Kathryn Grover

An investigation of one city's
emergence as a safe haven for
fugitive slaves

Between 1790 and the Civil War, New Bedford, Massachusetts, became known not only as the whaling capital of the world but also as one of the greatest asylums for fugitive slaves. As many as 700 of the city's black residents were said to be fugitives. Among those who found safe haven there were Frederick Douglass, Henry Box Brown, and others whose accounts of escape from bondage were published and widely circulated among reformers of both races. But how did New Bedford come to be seen as a haven for fugitives, and was antislavery truly, as one whaling merchant put it, "the ruling sentiment of the town"?

In this well-researched study, Kathryn Grover addresses these questions. She documents fugitive traffic in and around New Bedford and analyzes it within several spheres—the origins, persistence, and growth of the city's African American community; the place of Quaker ideology in shaping the extent and character of local opposition to slavery; and the role of the city's coastal trading and whaling industries in the presence of fugitives in the port. Through an intensive examination of demographic data, fugitive narratives, Underground Railroad accounts, and correspondence, Grover concludes that the issue of helping fugitives in fact divided white abolitionists at the same time that it strengthened the resolve of abolitionists of color.



"Grover's treatment of this subject is excellent. To say the book is well researched is an understatement. . . . This is an important contribution in a number of related areas—African American history, New England history, and antebellum American history. The research is solid and the writing style lively and engaging."—Julie Winch, author of *Philadelphia's Black Elite*

"Kathryn Grover presents a rich and much needed story of New Bedford's African Americans—their struggles and successes—and the New Bedford abolition movement. The book makes an important addition to the understanding of African American history in antebellum New England."—Gary Collison, author of *Shadrach Minkin: From Fugitive Slave to Citizen*

KATHRYN GROVER is an independent scholar, writer, and editor who lives in New Bedford, Massachusetts. Her books include *Making a Way Somehow: African American Life in a Northern Community*.

American History / Black Studies

432 pp., 65 illus.

\$39.95s cloth, ISBN 1-55849-271-2

February 2001

The Ivory Leg in the Ebony Cabinet

Madness, Race, and Gender in Victorian America

Thomas Cooley

An archaeology of the model of mind that dominated American thought and culture in the nineteenth century.

From Samuel Morton's collection of Native American skulls to William James's writings on the consciousness of lost limbs, this book examines a startling array of artifacts that reflect nineteenth-century thinking about madness, race, and gender. According to Thomas Cooley, what unites these seemingly disconnected cultural fragments is the governing model of "psychology," as it was just then coming to be called, that shaped the American understanding of "mind" before the age of Freud.

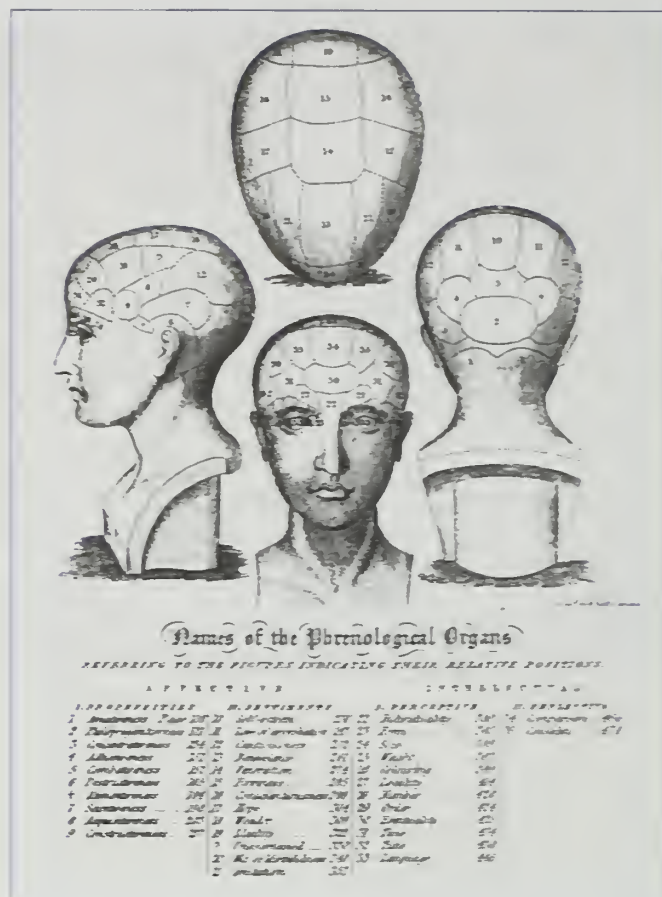
Essentially a "faculty" psychology, this model conceived of the human mind as a set of separate roomlike compartments, each with its proper office or capacity. Under this architecture, a healthy mind was characterized by the harmonious interrelation of these faculties; madness, conversely, was believed to occur when the "chambers" of the mind became cut off from one another. In addition, gender and racial qualities were associated with different mental functions: the reasoning intellect took on a "masculine" and "white" valence, while the emotions and appetitive faculties were considered "feminine" or "black."

What was thought to be true for the individual also applied to the group. Thus a balanced mind, a happy marriage, and a strong nation all drew their legitimacy from the same essentially racist and sexist model, one that posited a union of parts arrayed in an ostensibly

natural hierarchy of authority. In effect a master/slave psychology, this paradigm prevailed in American thought until the end of the nineteenth century. As Cooley shows, it profoundly shaped artifacts of American high culture as well as low—from the writings of Hawthorne, Stowe, Douglass, Dickinson, and the Jameses to political speeches, medical treatises, phrenological sculptures, and sideshow exhibitions.

"Ambitious, provocative, and deeply satisfying . . . a study of major importance. It will make a difference in how we study, teach, and just plain read American literature."—Terence Martin, Indiana University

"A major study of one of the most important aspects of nineteenth-century American culture."—Thomas Wortham, UCLA



THOMAS COOLEY is professor of English at The Ohio State University. He is author of *Educated Lives: The Rise of Modern Autobiography in America* and editor of *The Norton Critical Edition of Huckleberry Finn*.

American Literature / Cultural Studies
 344 pp., 2 illus.
 \$34.95s cloth ISBN 0-58549-284-4
 February 2001

Literary Wit

Bruce Michelson

An incisive look at the role of wit in modern literature

Written with verve and clarity, this book offers a fresh examination of literary wit as a distinct variety of discourse—one that is fundamentally different from wit, humor, and laughter in nonliterary contexts. Bruce Michelson moves beyond outmoded assumptions and canonical authorities to explore how wit can transform fiction, plays, and poetry, providing “a fire that keeps our imaginative literature hot.”

Michelson argues that to achieve a modernized and less-reductive understanding of the comic mode, conventional ideas must be extended, refreshed, qualified, and ultimately left behind. Revisiting Bergson, Freud, Bakhtin, and other authorities, he develops a new description of literary wit, with an emphasis on brevity, eloquence, and surprise, and gives special attention to the power and provenance of the modern epigram.

To develop this new approach, Michelson explores Mark Twain's *Pudd'nhead Wilson's Calendar* and Oscar Wilde's “Preface” to *The Picture of Dorian Gray*. He also offers the first extended discussion of two celebrated recent dramas—Tom Stoppard's *Arcadia* and Margaret Edson's Pulitzer-winning *W;t*—as well as insightful readings of major poems by Richard Wilbur. He concludes with a suggestive look at the contemporary revolution in cognitive science and its implications for our understanding of the comic dimension in modern literature.

“This is a work of vast reading and considered judgment. Some of the notes are really exquisite little essays—provocative and intelligent in and of



themselves. . . . As for the literary analysis, which constitutes the major portion of the book, it is lucid, acute, and compelling.” —Tom Quirk, author of *Coming to Grips with Huckleberry Finn* and *Mark Twain: A Study of the Short Fiction*.

“A great read—clever, engaging, and extremely valuable to my own thinking about wit and humor as critical tools for understanding major writers.”—David E. Sloane, editor of *American Humor: New Studies, New Directions*

BRUCE MICHELSON is professor of English and director of the Campus Honors Program at the University of Illinois. His previous books include *Mark Twain on the Loose* (1995) and *Wilbur's Poetry: Music in a Scattering Time* (1991), both published by the University of Massachusetts Press.

Literary Studies / Humor

192 pp., 11 illus.

\$35.00s library cloth edition, ISBN 1-55849-273-9

\$15.95t paper, ISBN 1-55849-274-7

December 2000

American Foreign Policy and the Utopian Imagination

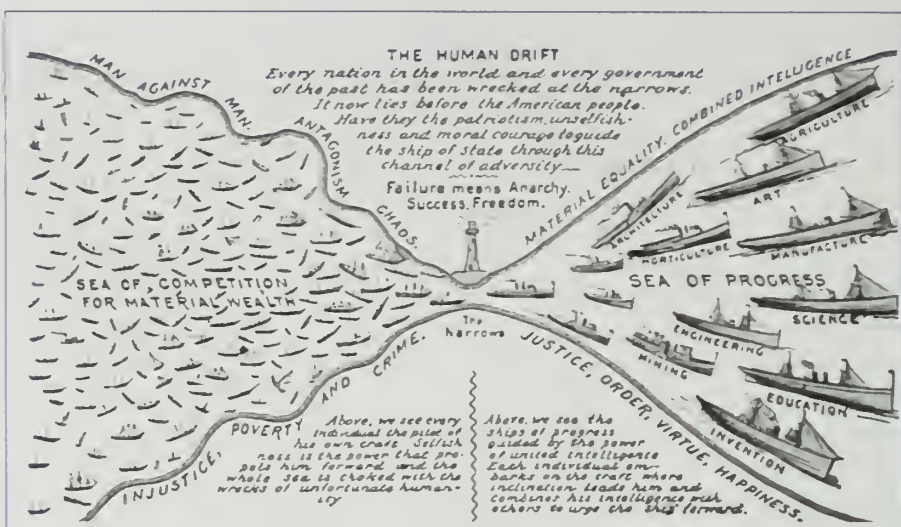
Susan M. Matarese

An innovative look at the cultural roots of American foreign policy

With the collapse of the Soviet Union and the end of the Cold War, American decision makers have been forced to confront anew questions about the role of the United States in world affairs. What are the responsibilities of the United States toward other countries? What are the appropriate uses and limitation of American power? And what, from an American point of view, would be the ideal shape of the imagined New World Order?

However U.S. policymakers may resolve such issues, their thinking will be influenced by assumptions deeply embedded in American culture. Some of those beliefs derive from the nation's distinctive history, geography, and resources. But others are rooted in what Susan M. Matarese calls the "national image"—a set of emotionally charged, relatively coherent ideas about the special qualities of the United States and its place in the world.

Building on a long tradition of scholarship that looks to works of literature for insights into national myths and symbols, Matarese examines a rich trove of utopian fiction written by Americans during the late nineteenth century. Such writings, she shows, provide a useful window into the popular imagination, revealing widely shared notions about the foreign policy of an idealized America—notions that have proven remarkably resilient in the twentieth century as well. Indeed, even in the post-Cold War era, one can find striking similarities between the foreign



policy goals of the Bush and Clinton administrations and the dreams of America's utopian architects a century earlier.

The author concludes with an appeal for greater humility and realism in the formation of U.S. foreign policy, and a recognition of the limits of American power in what is likely to be an increasingly fluid, fragmented, and multipolar world.

"This book's important topic is one that has not been treated systematically by anyone else. It should interest scholars and their students in such fields as utopian studies, American studies, international affairs, diplomatic history, and American literature. . . . Matarese writes clearly and crisply, which should make her work accessible to nonspecialists and students alike."—Howard P. Segal, University of Maine, Orono

"Matarese's primary scholarship is outstanding. . . . This is by far the most thorough and comprehensive survey of attitudes about international relations expressed in American utopian literature. . . . It is a convincing historical presentation of the resiliency of popular American notions of 'nation' and 'international.'"—Kenneth Roemer, University of Texas, Arlington

SUSAN M. MATARESE is professor of political science at the University of Louisville.

American Studies | American Literature

92 pp., 1 illus.

\$28.95s cloth, ISBN 1-55849-289-5

January 2001

White Robe's Dilemma

Tribal History in American Literature

Neil Schmitz

How one native tribe has successfully preserved its own heritage within Euro-American culture

The Mesquakie peoples of present-day Iowa, historically known as the "Fox," are at the center of *White Robe's Dilemma*. An encounter with the French in the Great Lakes region, their original homeland, marked their first appearance in Euro-American history. Targeted for annihilation after they refused alliance with the French, they nevertheless endured, reappearing again and again in the records of the English and Americans as well as the French.

Over the years, the resistance of the Mesquakies has taken many forms, diplomatic and military, economic and cultural. They have rejected Christianity for the most part, and ridiculed the many anthropologists who keep coming to study them. A substantial number have managed, unlike virtually any other Indian group in the United States, to elude the reservation system by buying and main-taining their own settlement. Several have made important contributions to the literature in English by Indians, as has Black Hawk, of the confederate Sauk, whose autobiography has been in print since the Jacksonian period; William Jones, who became a student of renowned anthropologist Franz Boaz; and Ray Young Bear, author of the highly regarded autobiography, *Black Eagle Child* or *The Facepaint Narratives*.

In this intriguing study, Neil Schmitz imaginatively reconstructs and carefully analyzes the multiple legacies of the Mesquakie people. He shows how the

complex story of their survival raises critical questions about the representation of Indians in American literature and history.

Although the Mesquakies are central to the book, Schmitz ranges widely through American literature both by and about Indians. Chapters on Standing Bear and Black Elk reopen the issue of agency and status, and reposition their tribal history. Helen Hunt Jackson's *A Century of Dishonor* and Elaine Goodale Eastman's *Sister of the Sioux* are given extensive readings. In pointed example and comparison, the author's broad knowledge of American literature repeatedly shows itself.

"This short volume is very long in its reach. It is a seminal book with which any serious scholar of American Indian literatures and histories will have to contend."—Barry O'Connell, editor of *On Our Own Ground: The Complete Writings of William Apess, A Pequot*



NEIL SCHMITZ is professor of English at the State University of New York at Buffalo and author of *Of Huck and Alice: Humorous Writing in American Literature*.

Native American Studies / Cultural Studies / American Literature

224 pp.

\$40.00s library cloth edition, ISBN 1-55849-290-9

\$17.95s paper, ISBN 1-55849-291-7

February 2001

A volume in the series *Native Americans of the Northeast: Culture, History, and the Contemporary*

Pilaf, Pozole, and Pad Thai

American Women and
Ethnic Food

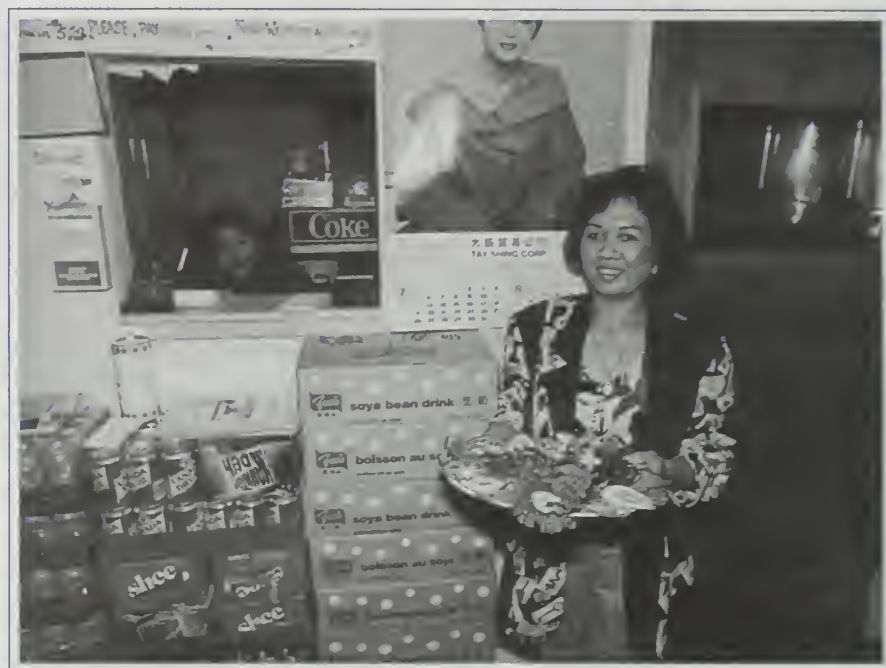
Edited by Sherrie A. Inness

Essays on the significance of ethnic
food in contemporary American
culture

For many Americans, eating ethnic food is so commonplace as to be taken for granted. Yet, whether we acknowledge it or not, such foods create a powerful social language that speaks of cultural traditions and tastes that have been handed down from one generation to the next and, in some cases, appropriated and commodified by American commercial culture. Ethnic cooking represents both a source of sustenance and a complex form of communication.

In this volume, eleven scholars explore the role of ethnic food in American culture, with a particular focus on women. The first six chapters offer personal accounts of the ways in which ethnic meals are embedded in women's memories and fortify their connections to one another. From a Sicilian-born mother who affirms her allegiance to her heritage through the loving preparation of traditional tomato sauce and pasta, to a Swedish American woman whose dozens of boxes of recipe cards document a process of cultural assimilation, to an Armenian American who uses a shared passion for cooking to forge a relationship with her lover's family—these essays speak in a personal voice about the power of food as a marker of women's identity.

The final five chapters take a more analytic approach, scrutinizing the social and political aspects of ethnic food and the phenomenon of "culinary tourism." One essay offers a brilliant meditation on



the gendered discourse of cooking in the Mexican American community, showing how food preparation provides many Chicanas with a vital language of self-expression. Another essay probes the author's penchant for Thai food and other cuisines from economically dominated cultures, situating it in the context of a larger system of privilege and oppression and as a form of cultural colonialism. By going beyond the obvious, these essays challenge our assumptions and expand our understanding of the significance of ethnic food in women's lives.

Contributors include Meredith E. Abarca, Arlene Voski Avakian, Linda Murray Berzok, Benay Blend, Lynn Z. Bloom, Paul Christensen, Cathie English, Doris Friedensohn, Lisa Heldke, Heather Schell, and Leanne Trapedo Sims.

"A really fine collection of well-written, thoughtful, and interesting pieces, all loosely focused on the gendered nature of food behavior and the underlying theme of ethnicity."—Warren Belasco, author of *Appetite for Change: How the Counterculture Took on the Food Industry*

SHERRIE A. INNESS is associate professor of English at Miami University of Ohio. Among her publications is *The Lesbian Menace: Ideology, Identity, and the Representation of Lesbian Life* (University of Massachusetts Press, 1997), which was selected by *Choice* as an "Outstanding Academic Book of the Year."

Women's Studies / Ethnic Studies / Food

248 pp.

\$50.00s library cloth edition, ISBN 1-55849-285-2

\$17.95t paper, ISBN 1-55849-286-0

January 2001

The Spirit of the Garden

Martha Brookes Hutcheson

Introduction by Rebecca Warren Davidson

A new edition of a classic work on garden and landscape design

Martha Brookes Hutcheson (1871–1959) was one of the first American women landscape architects to receive professional training. Like many of her female colleagues, she specialized in garden design, the topic of her acclaimed book, *The Spirit of the Garden*. When first published in 1923, the volume was both a critical and a commercial success, widely praised for its articulation of the architectural principles of garden design. “Every garden lover,” advised one contemporary reviewer, “should have it on a most convenient table.”

Hutcheson made lavish use of photographs of her own garden designs and those of several important European examples to illustrate the concepts she considered fundamental to successful design. Evocative “before and after” images attest to the remarkable effect of plantings, even while she reminds her readers that fine design depends on comprehensive planning rather than horticultural rarity. In her practice and her writings, Hutcheson championed the use of native plants and was among the first to urge conservation of “our vast natural beauty.”

In an insightful new introduction, Rebecca Warren Davidson explores Hutcheson’s motives for becoming a landscape architect. In Davidson’s view, Hutcheson considered fine landscape design an instrument of social change and was inspired to write her book by a Progressive-era zeal. Davidson examines the circumstances of Hutcheson’s entry



into MIT in 1900 and her subsequent career until her marriage at age forty, when she retired from active practice and turned to writing and lecturing.

Among the many beautiful photographs illustrating Hutcheson’s designs are examples from Maudslay State Park in Newburyport, Massachusetts; the Longfellow National Historic Site in Cambridge; and Bamboo Brook Conservation Center in Gladstone, New Jersey—all of which are now open to the public.

An architectural and landscape historian, REBECCA WARREN DAVIDSON is acting director of the Fine Arts Library at Cornell University.

Landscape Architecture / Gardening
248 pp., 223 illus., 8 1/2" x 11" format
\$34.95t cloth, ISBN 1-55849-272-0
October 2000

A volume in the ASLA Centennial Reprint Series

Published in association with the Library of American Landscape History

Illuminating Letters

Typography and Literary Interpretation

Edited by Paul C. Gutjahr and Megan L. Benton

How typography conveys and affects meaning from the Bible to comic books

What do we read when we read a text? The author's words, of course, but is that all? The prevailing publishing ethic has insisted that typography—the selection and arrangement of type and other visual elements on a page—should be an invisible, silent, and deferential servant to the text it conveys.

This book contests that conventional point of view. Looking at texts ranging from the King James Bible to contemporary comic strips, the contributors to *Illuminating Letters* examine the seldom considered but richly revealing relationships between a text's typography and its

literary interpretation. The essays assume no previous typographic knowledge or expertise; instead they invite readers primarily concerned with literary and cultural meanings to turn a more curious eye to the visual and physical forms of a specific text or genre. As the contributors show, closer inspection of those forms can yield fresh insights into the significance of a text's material presentation, leading readers to appreciate better how presentation shapes understandings of the text's meanings and values.

The case studies included in the volume amplify its two overarching themes: one set explores the roles of printers and publishers in manipulating, willingly or not, the meaning and reception of texts through typographic choices; the other group examines the efforts of authors to circumvent or subvert such mediation by directly controlling the typographic presentation of their texts. Together these essays demonstrate that choices about type selection and arrangement do indeed help to orchestrate textual meaning.

In addition to the editors, contributors include Sarah A. Kelen, Beth McCoy, Steven R. Price, Leon Jackson, and Gene Kannenberg Jr.

"This is a very good, very interesting book. Because of its accessible explanations and excellent illustrations it will appeal to both the scholarly and the general reader."—Claire Hoertz Badaracco, Marquette University

PAUL C. GUTJAHR is assistant professor of English at Indiana University and author of *An American Bible: A History of the Good Book in the United States*. MEGAN L. BENTON is associate professor of English at Pacific Lutheran University and author of *Beauty and the Book: Fine Editions and Cultural Distinction in America*.

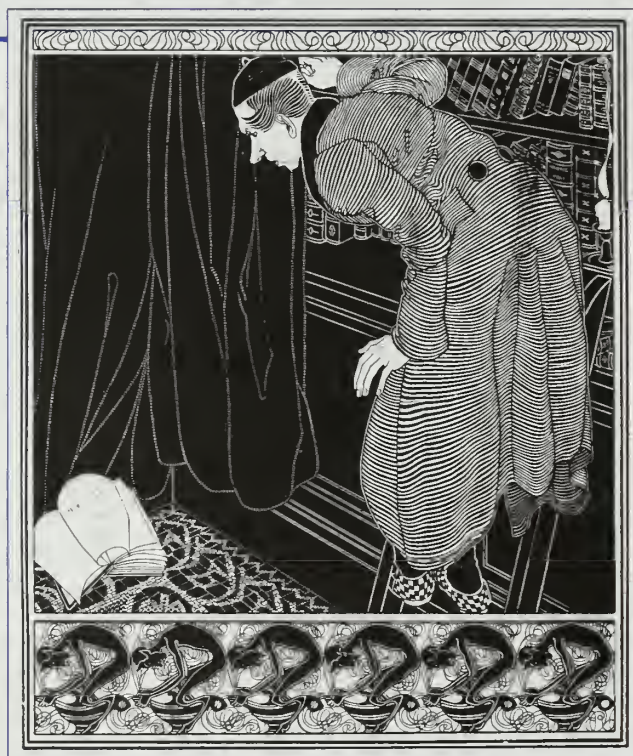
Literary Studies / Cultural Studies

256 pp., 70 illus.

\$34.95t cloth, ISBN 1-55849-288-7

December 2000

A volume in the series *Studies in Print Culture and the History of the Book*



Getting at the Author

Reimagining Books and Reading in the Age of American Realism

Barbara Hochman

A probing reassessment of the relationship among readers, writers, and books in late-nineteenth-century America

Throughout the nineteenth century, American readers and reviewers assumed that a book revealed its author's individuality, that the experience of reading was a kind of conversation with the writer. Yet as Barbara Hochman shows in this illuminating study, the

Reading on the Middle Border

The Culture of Print in Osage, Iowa, 1860–1900

Christine Pawley

An innovative study of the uses of print in daily life

Reading is an everyday activity so taken for granted that it seems virtually invisible. In spite of its ubiquity in modern life (or perhaps because of its familiarity), scholars have only recently begun paying attention to its development as a social practice. During the nineteenth century, an evolving print culture made reading an essential part of Americans' daily routines. To date, the history of American reading practices has tended to focus on middle-class white people living in northeastern cities before 1876. *Reading on the Middle Border* shifts the focus to the Midwest and broadens the base of economic classes studied.

Christine Pawley investigates the use of print by "ordinary" Americans in the small, rural community of Osage, Iowa—the town that shaped Hamlin Garland—analyzing primary source material on education, religious life, a reading club, and business affairs. A major section of her study focuses on the public library, an institution that provides a valuable window into the reading practices of men and women of various ages, classes, ethnicities, and religions. An extensive database of library circulation and accessions information, combined with federal and state census data, sheds light on the elusive issue of "Who read what?"

Pawley explores the ways print confirmed or challenged people's economic, social, and religious world, and asks what values print expressed or confronted. She also raises questions relating to modes and contexts of reading, distinguishing between groups and individuals. The picture of print in Osage is complex and defies reduction, but by placing print in a community

context and viewing printed materials as an expression of activities, not mere artifacts, Pawley enhances our understanding of the role of reading in American culture.

"This is a richly textured and very interesting study. It contains many valuable insights and is a very important corrective on countless interpretive points about the relationship between print culture and society."—William Gilmore-Lehne, author of *Reading Becomes a Necessity of Life: Material and Cultural Life in Rural New England, 1780–1835*

CHRISTINE PAWLEY lives in Madison, Wisconsin. For the research on which this book is based, she won awards from the American Library Association and the International Reading Association.

American History / Cultural Studies

312 pp.,

\$39.95s cloth, ISBN 1-55849-275-5

January 2001

A volume in the series *Studies in Print Culture and the History of the Book*

emergence of literary realism at the turn of the century called such assumptions into question. The realist aesthetic of narrative "objectivity" challenged the notion that a literary text reflects its author's personality.

But reading practices were slow to change; many resisted the effort to reconceptualize the relationship among writers, readers, and books. Even the most consistent advocates of "impartial" narration found it difficult to imagine a book without an author or to dissociate the experience of reading from the idea of a reciprocal human transaction.

In analyzing the battle over realism and the gradual shift in conventional reading practices, Hochman draws on a rich array of sources, including popular

works, advertisements, and letters. She combines traditional modes of literary inquiry with methods adapted from the new historicism, cultural studies, and book history. By elucidating the realists' ambivalence about their own aesthetic criteria, she shows how a late-nineteenth-century conflict about reading practices reflected pressing tensions in American culture, and how that conflict shaped criteria of literary value for most of the twentieth century.

"*Getting at the Author* is an impressive study of American literary realism, as seen from a history of the book perspective. . . . The rise of a mass publishing industry marketing fiction to a large national audience remade the relation between author and reader and spurred the

creation of new styles of writing and reading. These innovations are the subject of Hochman's deft analysis."—Robert Gross, College of William and Mary

BARBARA HOCHMAN is senior lecturer, Department of Foreign Literatures and Linguistics, Ben Gurion University of the Negev, Israel.

American Literature / Cultural Studies

216 pp., 9 illus.

\$29.95s cloth, ISBN 1-55849-287-9

January 2001

A volume in the series *Studies in Print Culture and the History of the Book*

American Architects and Their Books to 1848

Edited by Kenneth Hafertepe and James F. O'Gorman

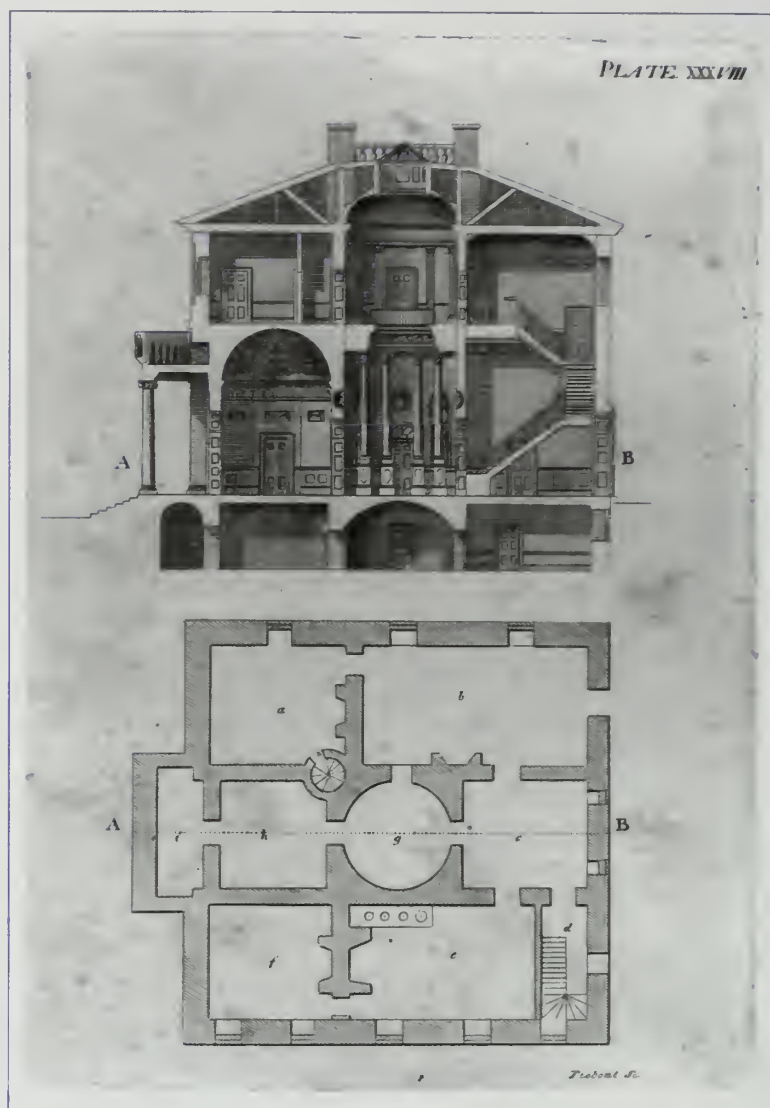
Examines the use of books by architects in late-eighteenth- and early-nineteenth-century America

Since the Renaissance, books and drawings have been a primary means of communication among architects and their colleagues and clients. In this volume, twelve historians explore the use of books by architects in America in the late eighteenth and early nineteenth centuries, a period when the profession of architecture was first emerging in the United States.

As architects separated themselves from amateur and gentlemen designers on the one hand and masons and carpenters on the other, members of the profession were distinguished by their ability to draw and their possession of a common body of learning gleaned from printed sources. Clients and patrons expected architects to derive their designs from precedents communicated in books. These publications reproduced the work of European masters and, eventually, Anglo-American examples as well.

The essays in this volume range from studies of architectural publications available in the colonies, to the appearance of American architectural incunabula, to the revolution in architectural publishing that occurred in the 1830s and 1840s. In addition to the editors, contributors include Sarah Allaback, Bennie Brown, Jeffrey A. Cohen, Abbott Lowell Cummings, Robert F. Dalzell Jr., Michael J. Lewis, Martha J. McNamara, Damie Stillman, Richard Guy Wilson, and Charles B. Wood III.

"The scholarship in *American Architects*



and *Their Books* is sound and up to date. The contributors are leaders in the field and promising younger historians. Because this is the first full-scale examination of the topic, the book will be welcomed by architectural historians, students of reading and the history of the book, and historians of collecting as well as collectors themselves."—Eleanor McD. Thompson, *The Winterthur Library*

"*American Architects and Their Books* is a major contribution to the field of American architectural and cultural history."—Jack Quinan, SUNY, Buffalo

Formerly director of academic programs at Historic Deerfield, Inc., KENNETH HAFERTEPE is assistant professor of museum studies at Baylor University. JAMES F. O'GORMAN is the Grace Slack McNeil Professor of the History of American Art at Wellesley College.

Architectural History / American History
280 pp., 8 illus.
\$29.95s cloth, ISBN 1-55849-282-8
February 2001

A volume in the series *Studies in Print Culture and the History of the Book*

Betty Friedan and the Making of *The Feminine Mystique*

The American Left, the Cold War, and Modern Feminism

Daniel Horowitz

Winner of the Northeast Popular Culture Association Award

A highly praised, controversial reevaluation of a major feminist leader

"Horowitz's engaging, well-told story is a landmark contribution to our understanding of both Betty Friedan and the origins of the modern women's movement."—*Times Literary Supplement* (London)

"To his great credit, Daniel Horowitz, who has labored long in the archives, has produced a fascinating, even riveting, account of how the legacy of one generation of women of the American left ended up influencing and shaping a generation of New Left women. It is a vital story, and a story well told."

—*Dissent*

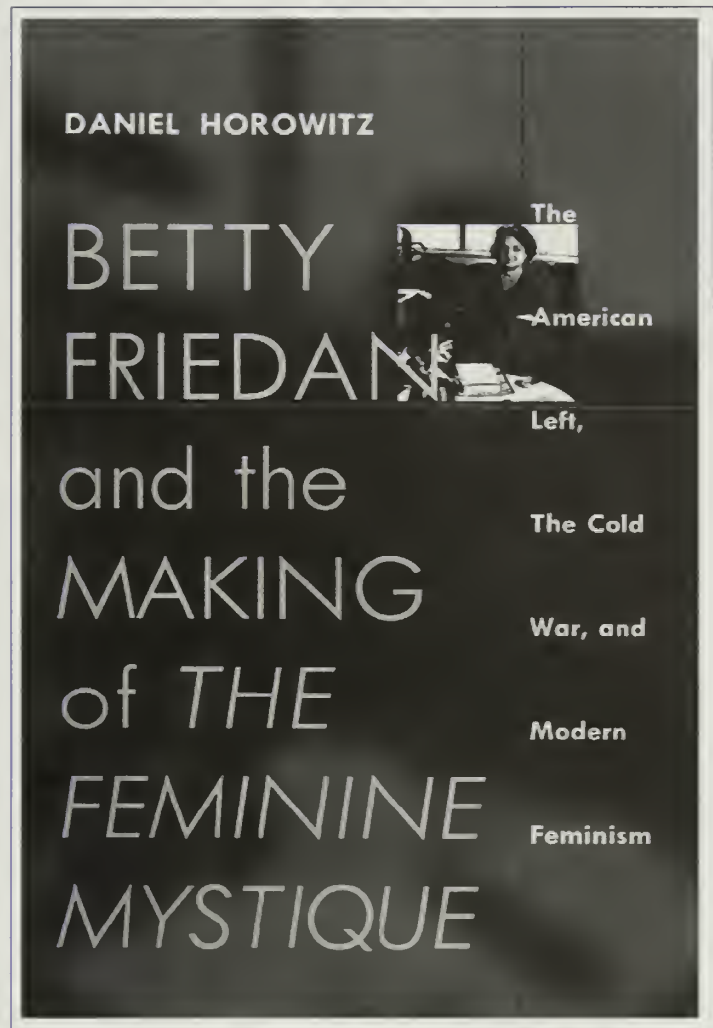
"Horowitz carefully delineates the links between the Popular Front feminism of the Old Left and the New Left feminism of the 1960s, thereby casting doubt on the claims of novelty that many have made about social movements of the 1960s. In the process, he illuminates important details of Friedan's early life by mining everything from her papers while a student at Smith College to her articles for the labor press."—*Wilson Quarterly*

"An important book. The connections between the Left of the 1940s and the feminist movement of the late 1960s have been established for women in labor unions and groups such as the Congress of American Women. Horowitz

advances that historiography with deft and evocative descriptions of women's experience of left-wing politics and culture in the 1940s and 1950s and by limning Friedan's place within that context."—*Journal of American History*

"Horowitz places the young Friedan squarely within the great national tragedy of McCarthyism—which not only hurt individual men and women, but also deflected the course of feminism and distorted the development of women's history as a subject of study."—*Chronicle of Higher Education*

"A fascinating and important new book."—*Newsweek*



DANIEL HOROWITZ is Sylvia Dlugasch Bauman Professor of American Studies and director of the American studies program at Smith College. He is author of *Vance Packard and American Social Criticism*.

American Studies / Women's Studies

384 pp., 33 illus.

\$18.95t paper, ISBN 1-55849-276-3

September 2000

A volume in the series *Culture, Politics, and the Cold War*

Selected Backlist

Listed below are recent and best-selling titles, organized by subject matter for your convenience. A complete list of more than 700 publications from the UMass Press is available upon request.

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Charles W. Eliot

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\$50.00s cloth, ISBN 1-55849-212-7

110 illustrations, 2 foldout maps, 1999

Published in association with the Library of American Landscape History

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8 color and 297 black-and-white illustrations
2000

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O.C. Simonds

Introduction by Robert E. Grese

First published in 1920, the book presents Simond's carefully conceived and still timely ideas about an approach in which nature is both partner and model.

\$29.95t cloth, ISBN 1-55849-258-5

60 illustrations, 2000

Published in association with the Library of American Landscape History

Exhibiting Contradiction

Essays on the Art Museum in the United States

Alan Wallace

"These powerfully presented essays . . . provide the essential historical background to the persistent questions about the purpose, social value, and future direction of the art museum in America."

—*Winterthur Portfolio*

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Relations between Blacks and Jews in the United States

Edited by Maurianne Adams and John Bracey

Introduction by Julian Bond

"A fascinating and well-balanced collection of articles and documents . . . ranging broadly in time, topic, and approach."

—Cheryl Lynn Greenberg

"A nuanced examination of issues often represented in the press by bitterly polarized speakers."—*Boston Herald*

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\$29.95t paper, ISBN 1-55849-236-4

7" x 10" format

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A Reader in African American Expressive Culture

Edited by Gena Dagal Caponi

"Is there an African American aesthetic, or is such a concept a reinforcement of racial stereotyping? If there is such an aesthetic, what are some of its characteristics?"

Although this anthology does not provide definitive answers to such questions, its explorations make for provocative reading."—*Library Journal*

\$60.00s cloth, ISBN 1-55849-182-1

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1999

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Foreword by James M. McPherson

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\$15.95t paper, ISBN 1-55849-202-X

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I Am Because We Are

Readings in Black Philosophy

Edited with an introduction by

Fred Lee Hord (Mzee Lasana Okpara)

and Jonathan Scott Lee

"With ten selections from Africa, nine from the Caribbean, and 17 from North America, the editors seek to illustrate the thinking of blacks on the connectedness of the individual with the sociocultural and physical environments and on the centrality of religion and religion-based ethics to social expression."—*Library Journal*

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1995

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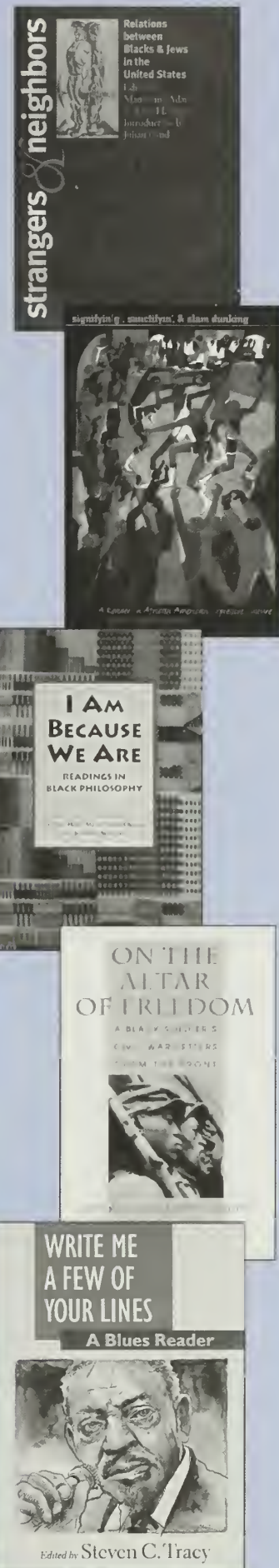
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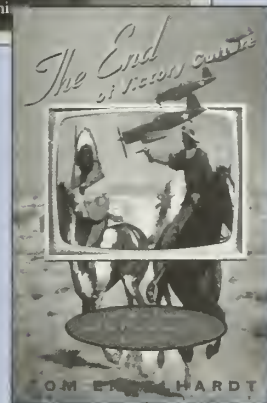
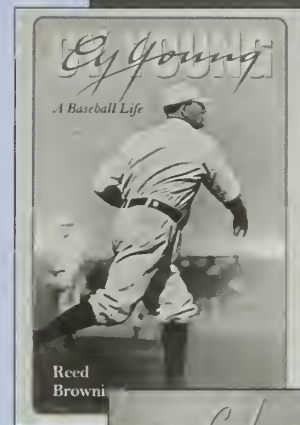
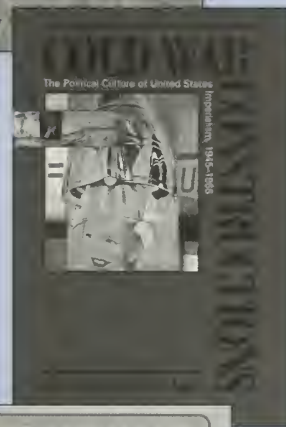
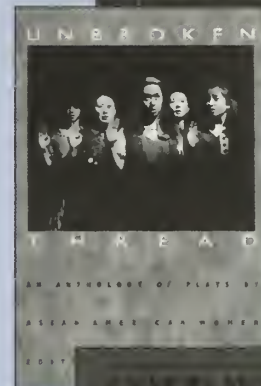
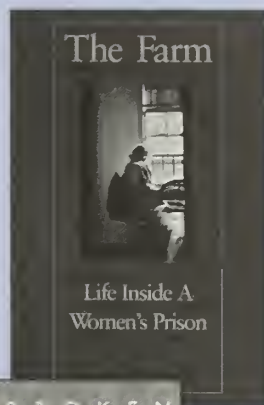
Tom Engelhardt

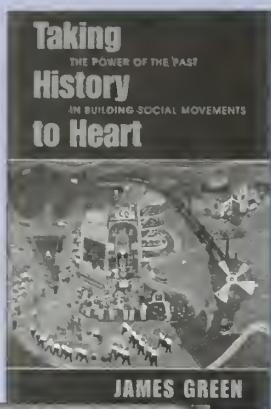
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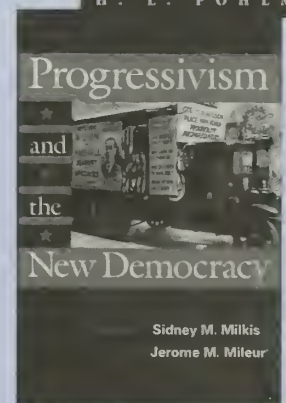
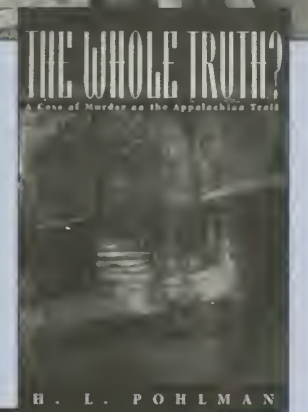
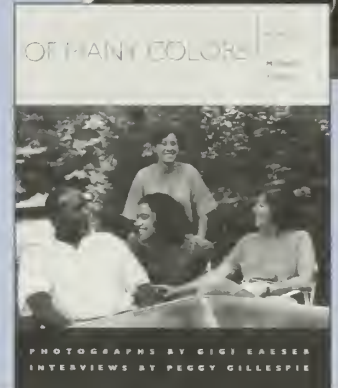
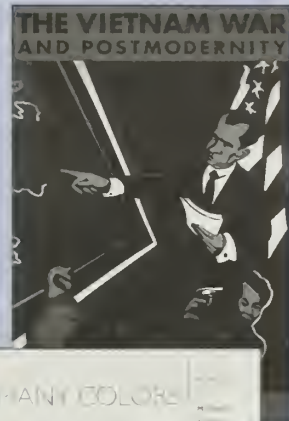
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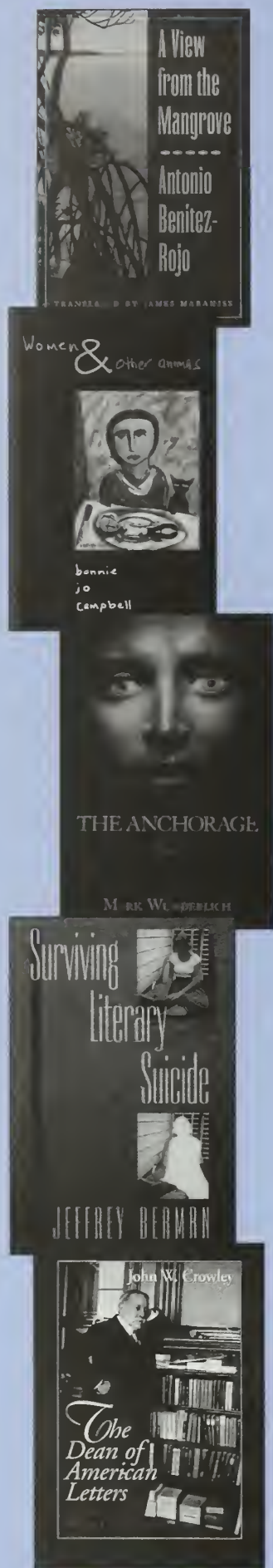
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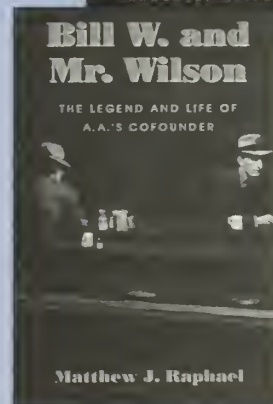
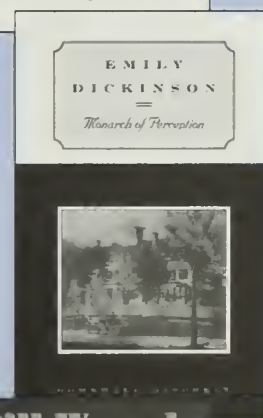
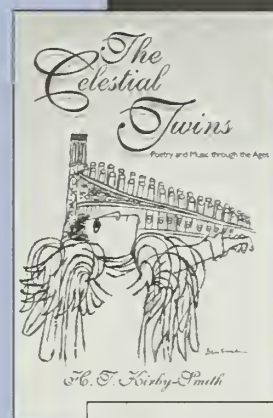
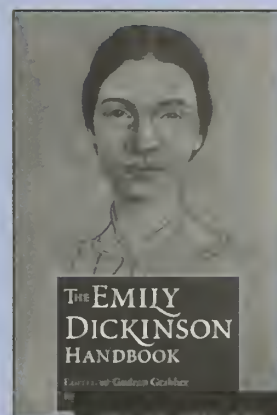
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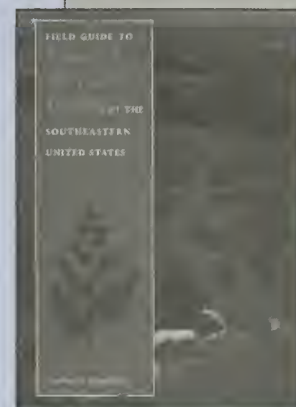
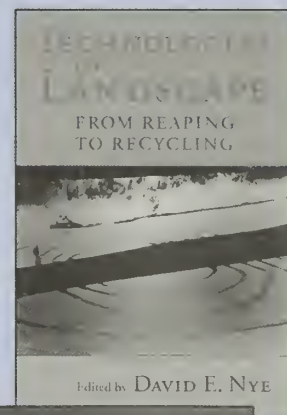
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